10

Leeds Art Galleries,

817 & 819 Broadway.

Henry H. Le

AUCTIO

Salesrooms, 95

ALLEN B. MINER, Auctioneer

CATALOGU

Of the Rare and Extensive Assemblage of

Original Paintings, Water Color

&C., &C., COMPRISING THE

ENTIRE PRIVATE COLLECTION OF

WORKS OF A

BELONGING TO

MR. J. P. BEAUMON

WHICH, TOGETHER WITH HIS CURIOSITIES, BRO
AND HOUSEHOLD FURNITURE, WILL BE
WITHOUT RESERVE,

On Tuesday, April 1

At 11 o'clock A. M., and 7½ P. M., and followi

HENRY H. LEEDS & M

AT THE

"LEEDS ART GALLERIES,"

Nos. 817 and 819 Broadway, corner of 12th Str

They may be viewed on and after Tuesday, April 5th, and until the ev
the day of sale, at the Galleries as above. A separate Catalogue will be iss
ture, &c., contained in the house, No. 7 Bond Street, the sale of which
onday, 18th April. Catalogues may be obtained at the office of the Auc
Galleries."

Catalogues, Twenty-Five Ce

John Polhemus, Printer, 102 Nassau Street.

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M. KNOEDLER & CO.
556-8 Fifth Ave.
New York

Mr. BEAUMONT'S

ENTIRE COLLECTION OF

PAINTINGS, DRAWINGS,

AND

OBJECTS OF VERTU.

TERMS OF SALE.

A sufficient deposit will be required from all purchasers, at the option of the Auctioneer, which deposit shall apply to all articles purchased at this sale.

All purchases must be paid for in CASH—CURRENT FUNDS, and the articles removed within twenty-four hours after the close of the sale, or the deposit will be forfeited and the sale annulled, at the option of the Auctioneer. All reclamations must be made on or before 12 o'clock A. M., of the day after the sale.

NOTICE.

The Exhibition at the Galleries will close on Monday, 18th April, at 5 P. M., in order to remove the paintings from the walls, and prepare for the sale, which commences at 11 o'clock, on Tuesday morning, April 19th, and will be continued at half-past seven in the evening.

The "LEEDS ART GALLERIES" not being sufficiently capacious for the exhibition of his entire collection, the portion hanging on the walls of Mr. BEAUMONT's residence, No. 7 Bond Street, four doors from Broadway, will remain there until removed to the GALLERIES for convenience of sale, and may be viewed on and after Thursday, 14th April, by card of admission to be obtained of us.

H. H. LEEDS & MINER.

PREFACE.

We extract from a few articles which have already appeared in the Press, the following portions with reference to the collection now on exhibition. A collection which we feel no hesitation in saying has hardly ever been equalled in the proportion of highly meritorious and rarely excellent works of art to the entire number, in the annals of the fine arts on this side of the Atlantic.

From the "Home Journal."

Mr. J. P. Beaumont, one of the oldest gleaners of European art for the American market, has decided upon retiring altogether from the active pursuit of his profession. Mr. J. P. Beaumont, who, for a period of some forty years, or more, has been known by all the *cognoscenti* in painting, and by all the artistic producers in Europe, is about to—or rather has already placed himself in the hands of Mr. Allen B. Miner, the surviving partner in the firm of Leeds & Miner, to sell out his furniture, his curiosities, and some four hundred pictures, more than three-fourths of which have been in his possession for a series of years, varying from five to thirty-five. These he has valued as his peculiar art treasures. If the invasion of Business had not threatened to intrude upon his Lares and Penates in Bond street, he would have probably retained them for years, in the places made sacred to him by their presence. As it is, he has determined upon abandoning them—his early CHURCH, his pet GILBERT STUART, his EASTMAN, JOHNSON, and his European treasures—to the hammer of the auctioneer, and converting them into filthy lucre.

Seriously speaking, Mr. Beaumont, who knew Jarvis and Trumbull, and has seen Elliott and Leutze pass from our midst, who lived in the old Arcade when cows and sheep pastured in Bond street, intends to quit a field of occupation in which he has—whether intentionally or not—done so much for our native art. We say this meaningly. However, our younger artists may blind themselves to the fact, the man who first introduced such names as Verboeckhoven, Van Schendel, Robbe, and scores of other great painters to us, deserves being remembered. He may fold up his tents and leave his spoils behind him, sacrificing them for the almighty dollar, but he merits a kindly memory from all who admire the art in which he was so thorough a *connoissieur*.

From "Frank Leslie's Illustrated Paper."

Mr. Beaumont has placed in the hands of Mr. Miner—alone in the firm of Leeds & Miner since the death of his senior partner—the whole of those paintings which he respected too much to sell, together with some hundred of recent importation. These will be

disposed of on April 18th and the following days. We say, "those paintings which he respected too much to sell," and say it with justice. Mr. Beaumont's stock in life was his singularly fine taste. But at times, when he got an extraordinarily delicious or a strikingly fine picture, his taste stood in the way of his purse. He kept it for himself, to enjoy and gloat upon in his own drawing-room or library. Such are his extraordinary head—merely a sketch—of Mrs. Morris, by Gilbert Stuart, and his two Coles. Such is his George Washington, also by Stuart, his Ziem, his Cuyp (the father), and a score or more of positive gems, some of which have been in his possession for more than twenty-five years. Yet these, with some four hundred paintings, none of them of low merit, but nearly the whole standing in the very front rank of Art, he has made up his mind to part with. There is a De Bylandt, "The Lake of the Four Cantons," one of the most charming German landscapes ever painted. He has the finest Robbe we have ever seen, and the very best Carl Hubner ("The First Grandchild") ever imported into this country. But, indeed, the whole of his pictures range on so level a plane, and so thoroughly high an one, with a very few exceptions, that praise would be merely reduplication of the words previously employed. We shall, consequently, say no more, save to express a regret that he should cease to be actively connected with the Art for whose development in America he has done so much.

He was the first man who slowly put behind him the old masters, and devoted himself as a connoisseur to modern painting. His taste grew with the time. Forty years since, no one thought, except in sparse instances, of buying a modern European painting. Gradually he has made our home-taste acquaint itself with the Tschaggenys, Ziem, Verboeckhoven, Van Schendel, Robbe, and a hundred others. In benefiting our taste, he has, in an indirect way, benefited our native Art. No contemptible lanscape painter himself, in former days, he abandoned his profession for a more profitable calling, which has proved of the greatest advantage to the American school. Now that his work is done, both for himself and the public, he quits the *arena* as a successful athlete, whose last struggle with fortune deserves to outshine all his others in its brilliant result to himself and the reputation which it will leave him.

From the "New York Evening Express."

It is Mr. Beaumont, whose private collection is, we are informed, about to be brought to the hammer in the course of the next month, when he sells his furniture and various curiosities. The friend of so many of our leading citizens of a past epoch will close within a few weeks his lenghty connection, as an enlightened connoisseur, with Art in the United States. And in closing it, our citizens will have a fair opportunity of judging and estimating the personal taste of one who—while working for his own benefit—has personally done more for our Art education in the last forty years, than any individual who has made the profession of an Art connoisseur, respected by the integrity and soundness of his judgment.

From the "Evening Post."

The fine collection of paintings owned by Mr. J. P. Beaumont is announced for exhibition at the Leeds Art Galleries on and after April 5, and to continue until the 18th, when all are to be sold by auction. Mr. Beaumont, after an experience of forty years as a picture buyer and collector, now proposes to retire and dispose of the many valuable works in his possession without reserve. Mr. Beaumont was among the first to import foreign pictures for the American market, and the soundness of his judgment is apparent in the superior character of the works which now form his collection, for in it are some of the best examples of the European Schools, while American Art has not been neglected. Gilbert Stuart is represented by fine portraits of Washington and Mrs. Robert Morris, and there are other meritorious works from the brushes of Sully, Cole, Huntington, Church, Leutze, Mount and Eastman Johnson. Of the foreign works are examples by Hubner, Robbe, Verboekhoven, Tintoretto, Van Schendel, Florent Willems, Ziem, and other well-known names. New York has been favored with an unusual number of picture sales during the past season, and that of the Beaumont collection will undoubtedly prove one of the most attractive that has yet been offered.

From the New York "World."—Art Matters.

Among connoissieurs of the fine arts few names have become more widely known in New York than that of J. P. Beaumont. For over forty years he has devoted unceasing attention to the importation and sale of the best specimens of the work of modern artists. He has determined, however, we understand, to retire from the business in which he has become so well and favorably known, and there is a probability that, at no late day, his large collection of pictures will be brought to the hammer. The event will prove an interesting one in art circles. Chosen with the rare knowledge and appreciation of an artist, the pictures present a series of representative works, whose value cannot be over estimated. Many of these pictures, of which there are some 400, have never been seen outside of Mr. Beaumont's private gallery, and, should they be exhibited and sold, the exhibition and sale will rank in public interest with the most important of those that have gone before it.

CATALOGUE.

The letter "D," prefixed to a date signifies the year of the Artists' decease.

CLAESSENS (A.)

1 Dog with Hare.

SIGNED (M. C.)

2 The Wine Cellar.

CORNET (A.)

3 The Flemish Girl.

CARPENTERO.

4 Fowls.

VAN DEIGHEM (J.)

5 Interior of a Stable.

VAN DEIGHEM (J.)

6 Landscape with Animals.

VAN WYNGAERDT.

7 The Forest Side.

NEAGLE (JOHN.)

8 Portrait of Col. Richard M. Johnson.

Inscribed on the back: "Painted from life by John Neagle, Frankfort, Kentucky, March 9th, 1843."

He was Vice-President of the U. S. under President Van Buren, and died Nov. 19th, 1850. Col. Johnson was famous as a breeder and improver of Race Horses, and obtained celebrity as the Father of the American Turf.

BEECHY (SIR WM.)

9 Portrait of Miss Mellon, afterwards Duchess of St. Albans.

Purchased of C. Baxter, the Artist, in London in 1855, who had kept it by him as a study of color for 15 years.

SNYDERS, (D. 1657.)

10 The Depredator.

SCHEERES, (D. 1864.)

11 The Jewel Merchant.

SCHEERES. (D. 1864.)

12 The Guard Room.

DE VOS (VICTOR.)

13 An Unexpected Visitor.

DE VOS (VICTOR.)

14 Traveling Performers.

SPOHLER (J. C.)

15 View near Leyden, Holland.

SPOHLER (J. C.)

16 The Companion to do.

STUART (GILBERT)

17 Washington.

Painted for Richard K. Meade, Esq., U. S. Minister to Spain, and sold together with that gentleman's fine collection of paintings in the Pennsylvania Academy of Fine Arts, in 1847.

SCHOOL OF RAFFAELLE.

18 A rare antique painting representing the Judgement of Paris.

NEEFS (PETER). D. 1651.

19 Interior of a Cathedral.

WERFF (VANDER), D. 1727

20 David and Bethsheba.

CHAVET (VICTOR.)

21 The Argument.

FAUVELET.

22 Lady reading a letter.

SULLY (Thos.)

23 "Reverie."

SPENCER (Mrs. L. M.)

24 Terrier with basket of fruit.

COLE (Thos.) D.

25 Sunset Landscape.

DE BEUL (Laurent.)

26 Shepherd with flock.

ZIEM.

27 Venice, from the Terrace of the English Garden, embracing view of the Dogana, and entrance to the Grand Canal.

STROEBEL (F.)

28 Preparing for School.

ARMFIELD (G.)

Setter Dogs.

HERRING (J. F.)

30 The Farm Yard.

MOUNT (Wm. S.), d. 1868.

31 "On Long Island's Sea girt Shore."

DESHAYES and PECRUS (C.)

32 Terrace in the Chateau Park.

DE BEUL (Laurent.)

33 Landscape with Cattle.

KLUYVER (A.)

34 Winter.

KLUYVER (A.)

35 Spring.

RIEGEN (N.)

36 Entrance to the Meuse—A Calm.

RIEGEN (N.)

37 Running into Harbor—A stiff breeze.

BACHELIN (A.)

38 A Bashi Bazouk

DE BEUL (Henri.)

39 The Cottage Porch.

DE BEUL (HENRI.)

40 The Dove Cote.

VERTIN (P.)

41 Street view in Amsterdam.

VERTIN (P.)

42 Companion picture.

BIERNAERT (E.)

43 Landscape with flock of sheep.

The figures are painted by Edmund Tschaggeny.

BECKER (CARL.)

44 Love's Telegraph.

SULLY (THOS.)

45 Portrait of President Madison.

The picture from which the engraving was taken.

DA TIVOLI (ROSA.) D. 1705.

46 At the Drinking Fountain.

BEAUMONT (J. P.) 1836.

47 On the Banks of the Hudson.

Painted on the spot one mile south of Yonkers. The locality is now a thickly populated suburb of New York, whereas at the time, but a solitary farm house could be seen within the above distance.

MIGNARD (PIERRE) D. 1668

48 Madonna and Child.

PANNINI (PAUL.) D. 1758.

49 Italian Ruins.

This and the preceeding number were brought from Rome early in the present century, by a Canon of the Cathedral of Wurzburg, from whose Executor they were purchased for this collection, in that city in 1845. The latter picture requires a little reparation.

WYCKE (THOMAS.) D. 1686.

50 A Seaport in the Mediterranean.

PALMEDES (ANTHONY.) D. 1680.

51 The Young Prince, Dated 1656.

Purchased in Holland at the sale of the great collection following that of the King's Gallery in August, 1850.

L'ALLEMAND 17th Century,

52 The Chateau Park.

A rare work by a very rare artist, purchased by Mr. Beaumont at the sale of the Nilkheim Gallery in Bavaria, in 1847. The entire collection were said to have remained undisturbed for upwards of a century.

HUNTINGTON (DANIEL.)

53 New Hampshire Scenery.

Since the picture came into Mr. Beaumont's possession, some 15 years ago, it has received the most unqualified approbation from distinguished Foreign Art Critics.

CHURCH (F. E.) 1847.

54 Sylvan Lake, Catskill Mountains.

Painted for an esteemed citizen of Hartford, Conn.

ERDMAN (Otto.)

55 The Passing Regiment.

Painted to order for this collection in 1867

De BEUL (L.)

56 The Young Fisherman.

CUYP (The Elder.) d. 1650.

57 Boy Holding a Parroquet.

POURBUS (F.) d. 1622.

58 Portrait of a Young Girl,

BRIL (Paul.) d. 1626.

59 Landscape, with Cascade.

BERKHEYDEN,

60 Highly Finished Landscape, with Figures.

AMICONI (J.)

61 Head of the Madonna.

ZUCCHERELLI (F.)

62 Landscape, with Figures, D. 1788.

ZUCCHERELLI (F.)

63 Landscape, with Figures, D. 1788.

LAIRESSE (GERARD). D 1711.

64 Young Hannibal swearing eternal War against the Romans.

GONZALES.

65 Mother and Child, D. 1684.

Purchased in Europe from a Celebrated Collection, in 1839.

VERENDAEL (N.)

66 Flowers.

DE CHAMPAGNE (PHILIP) D. 1674.

67 Portrait, dated 1660.

MORRIS (ALFRED)

68 Hunting in the Highlands of Scotland.

KOEKKOEK (MARTINUS A.)

69 View near Aix la Chapelle.

KLUYVER, (A.)

70 Winter Scene.

KOEKKOEK (J. H. B.)

71 A Calm on the Meuse

KOEKKOEK (J. H. B.)

72 The Entrance to the Scheldt.

DE BLOCK (EUGENE)

73 The Toilet.

DE JONGHE (GUSTAVE)

74 A Morning Call.

LEICKERT (C.)

75 Hauled Up for Repairs.

LEICKERT (C.)

76 Evening Twilight

HERREBART (G.)

77 View in Haerlem, Holland.

HERREBART (G.)

78 View in Haerlem, Holland.

SEBES (A.)

79 Effect of Candlelight.

EECKHOUT (J. J.)

80 An Academy Study.

EECKHOUT (J. J.)

81 An Academy Study.

LEIDENSDORFF,

82 Bas Relief.

CLAESENS (A.)

83 Dog and Cat.

VAN DIEGHEM (J.)

84 Sheep in an Approaching Storm.

VERTIN (P.)

85 Street View in the Hague.

VERTIN (P.)

86 Street View in the Hague, to match.

DE VOS (V.)

87 Performing Dogs.

WAARDEN (VANDER.)

88 Fruit and Flowers.

WAARDEN (VANDER.)

89 Companion picture.

MEYERHEIM (W.)

90 Hamburg on the Elbe.

VON SEBEN (H.)

91 Homeward through the snow.

SAUVAGE (P.)

92 Baking Waffles.

COLE (THOMAS.) D.

93 The Valley of Vancluse, (Dated Rome, 1841.)

This grand work of the first Landscape Painter of his day was Exhibited the following year in the New York Academy's Anual Exhibiton, where it received the highest encomiums from the Press.

BURGERS (HEIN.)

94 A Summer Afternoon.

TSCHAGGENY (CHARLES.)

95 An Equipage of the 17 th Century.

REYNTIENS (H. E.)

96 "Le Sabre de mon Pere."

LAROCHE (A.)

97 Gathering Wild Flowers.

EVERSEN (A.)

98 View near Delft.

HERREBART (G.)

99 View in Holland.

ARMFIELD (George)

100 Spaniel and Terrier.

BACKHUYSEN (Vander Sande)

101 A rich Flower Piece.

WILLEMS (Florent), & VAN HOVE (Victor.)

102 An interior representing a Lady seated at Table, and a Servant arranging before her a Vase of Flowers.

This was one of the last works executed by Van Hove, the most celebrated Interior painter of Europe, previous to his decease. A note from Florent Willems in relation to his portion of the Picture, (The Figures), was received a few months past, and will be handed to the purchaser.

CIGNANI (Carlo), d. 1719

103 Venus and Adonis.

Purchased at the sale of the "Nilkheim" Gallery in 1847. It has an European reputation as the finest known work of Cignani and it is in a perfect state of preservation.

ROLFE (H. L.)

104 Salmon and Trout.

ROLFE (H. L.)

105 A Good Day's Sport.

As is well known in the Art World, Rolfe has for more than twenty years made a speciality of this species of painting, in which he is held to be unrivalled. There are in this collection no less than Five of his works, painted specially to Mr. Beaumonts' order.

DE BEUL (LAURENT.)

106 A Misty Morning.

MORRIS (ALFRED.)

107 After the Hunt.

KLUYVER (A.)

108 Winter Scene.

RIEGEN (N.)

109 Marine View.

RIEGEN (N.)

110 Companion Picture.

VERONESE (ALEXANDER) D. 1670.

111 The Martyrs

Brought from Venice by a well known merchant of New York in 1833, and transferred to Mr. Beaumonts' possession the following year.

AN ANTIQUE OF THE ITALIAN SCHOOL.

112 The Virgin, Infant and St. Elizabeth.

STROEBEL (F.) The best pupil of Van Hove.

113 An Interior.

BODEMAN (N.)

114 The Sand Hills, with distant view of Leyden, Holland.

VON SEBEN (Elise.)

115 Sketching by the Sea Side.

DESAN (E.)

116 Cattle in Pasture.

DESAN (E.)

117 Companion Picture.

De LEUB (Francois.)

118 The Spinning Wheel.

De LEUB (Francois.)

119 Blowing Bubbles.

MASWIENS (J.)

120 Interior of the Church of St. Lesmos in Spain.

MASWIENS (J.)

121 The Cathedral of Segovia in Spain.

BODEMAN (A.) and VERBOECKHOVEN (E.)

122 A Forest with Deer.

The Animals are painted with an unusual degree of finish by the latter Artist.

HUYGENS (Chevalier.)

123 Fruit, Flowers and Game.

DEVERIA (Eugene,) d.

124 Apotheosis of Lord Byron.

ZUCCHERO. (d. 1609.)

125 Curious antique Portrait of a Lady of the Court of Queen Elizabeth.

Purchased at the sale of the Art effects of the late writer, J. Fenimore Cooper. It was stated to have been presented to him by Bishop Luscomb when in England, and was preserved by him hanging over the Mantelpiece in his Library at Cooperstown, Otsego Co., N. Y.

DOMENICHINO. (d. 1641.)

126 A Magdalen Reading.

This ancient Painting was retained by the late well known Artist and Connoissieur, Gherlandaio Marsiglia, for some twenty-five years previous to his decease as a genuine specimen of the Master, and was then purchased of his widow for this Collection.

HULK (A.)

127 Making for Port.

VERTIN (P.)

128 View in the Hague.

TINTORETTO. (D. 1594.)

129 A Scriptural Subject.

LOTTI (CARLO.) D. 1698.

130 Emblem of Time.

SHAYER (HENRY.)

131 The Gipsey Dell.

WALRAVEN (J.)

132 Grandmother's Birthday.

JOHNSON (EASTMAN.)

133 "The Bottle."

DE JONGHE (GUSTAVE.)

134 The Chimney Corner.

EBEL (F.)

135 The Trout Brook.

EBEL (F.)

136 The Forest Side.

DEVAUX. (J.)

137 Interior.

VAN OS (P. F.)

138 The Hay Wagon.

SAUVAGE (P.)

139 Husking The Corn.

MOMPERT AND BRUEGHEL, (D. 17th Century.)

140 Landscape with Cavern and numerous figures by the latter artist.

DEBYLANDT, (COUNT A.)

141 The Rosenlaui Mt. and Glacier, Switzerland.

DEVOS (VICTOR.)

142 Performers Regaling.

VAN HAMME (A.)

143 The Waffle Seller of Rotterdam.

GIRARDET (KARL.)

144 View on the river Marne, France.

GIRARDET (KARL.)

145 View on the Lake Geneva.

VAN BORSELEN (J. W.)

146 Clouds and Sunshine.

NOTERMAN (ZACHARY.)

147 The Beggar's Petition.

REYNTIENS (H. E.)

148 The rehearsal.

REYNTIENS (H. E.)

149 A Game of Chess.

CARPENTERO.

150 Landscape with Sheep, &c.

CARPENTERO.

151 Fowls, &c.

SCHELFHOUT (A.)

152 Winter Landscape.

HEMSKERCK (M.) D. 1574.

153 Boors Carousing.

HEMSKERCK (M.) D. 1574.

154 Boors Carousing.

MANS (F.) D. 17th Century.

155 View on a Canal in Holland.

BRUEGHEL (P.) D. 17th Century.

156 Cavaliers on the Road.

SWANEVELDT (HERMAN.) D. 1680.

157 Evening Landscape.

ORIZONTI, (D. 1740.)

158 Oval Landscape.

From the Collection of the late Artist S. L. Waldo.

LEUTZE (E.)

159 Portrait of a Lady.

Painted in Philadelphia about the year 1843.

SCHOOL OF VANDYKE.

160 A Head.

VELASQUEZ (D. 1660.)

161 Head of a Spanish Boy.

SCHERMERS.

162 Preparing the Table.

DeJONGHE (Gustave.)

163 The Pet Spaniel.

DeBEUL (Henri.)

164 Interior with Fowls.

HERRING, Sen. (J. F.) D.

165 The Frugal Meal.

VAN OS (P. F.)

166 Feeding Time.

ROSIER (A.)

167 View on the Bosphorus.

ROSIER (A.)

168 Companion to the above.

ROLFE (H. L.)

169 Salmon and Trout.

ROLFE (H. L.)

170 A Fine Catch.

ROBBE (Louis.)

171 Landscape with Sheep and Lambs.

A chef d'aeuvre of the Artist painted in his best time about 20 years ago.

KOEKKOEK (H.)

189 A Beautiful Miniature Landscape.

KOEKKOEK (H.)

9 0 Companion to the Above.

VAN DEIGHEM (J.)

191 Landscape with Sheep, &c.

VAN DIEGHEM (J.)

192 do to Match.

STROEBEL (F.)

193 An Interior.

EVERSEN (A.)

194 Ancient Buildings in Leyden.

VAN HAANEN, (J.)

195 A Gleam of Sunlight.

VAN WYNGAERDT (A. J.)

196 Landscape with Figures.

VAN WYNGAERDT (A. J.)

197 do to Match

SCHIEDJES.

198 A Stiff Breeze.

LEICKERT (C.)

199 Winter in Holland

GRAY (K.)

200 The Village Belle.

HILVERDINCK (J.)

201 A Fishing Party.

VAN MOER.

202 An Interior.

The figures painted by Eugene DeBlock.

KOEKKOEK (MARTINUS A.)

203 Landscape with Figures

KOEKKOEK (MARTINUS A.)

204 Companion Picture

TSCHAGGENY (CHARLES)

205 Watering Horses.

ANDERSON (WALTER.)

206 A Fond Delusion.

DE HEUVEL (THEODORE.)

207 The dancing lesson.

HOFF (CARL.)

208 A rich Interior.

BACKHUYZEN (MLLE. VAN DE SANDE.)

209 A group of Roses

This lady is esteemed as one of the first of living artists in her department. The picture was painted to order and is of very high Cost.

AMBERG (W.)

210 Expectation.

AMBERG (W.)

211 "Why don't he come?"

GENTZ (W.)

212 The market in Cairo.

Gentz holds the same position among the artists of Germany as is held by Gerome among the French, his works are rare and much sought after *and very costly*. The present is unquestionably one of his most important works and gives a faithful glimpse of life in Egypt.

HILL (J. J.)

213 At the Spring.

But very few artists of the English school enjoy a more favorable reputation than the painter of this little Gem.

BODDINGTON (H. J.) D.

214 A Summer Evening.

Pasmore (D.)

215 "Good morrow, fair Hostess."

VAN WYNGAERDT (P.)

216 The Coiffeur.

VERBOECKHOVEN (EUGENE.)

217 Sheep and Lambs reposing.

KUPETSKY (J.)

218 Portrait of the Celebrated German author, Gellert.

RONSDORP.

219 Street view in Holland.

SHAYER (W. J.)

220 View on the Thames.

MARCELLUS (OTHO.) D. 1673.

221 Poppies, &c.

This very elaborate work was purchased at the sale of Collection of the late Connoisseur Michael Paff.

ROKES (H. M.), called Zorg, or The Careful. D. 1682.

222 A Flemish Interior.

MEADOWS (J. E.)

223 A Cottage in Surrey.

MOREL (J. E.)

224 The Road through the Forest.

RIEGEN (N.)

225 The Port of Amsterdam

SPOHLER (J. J. C.)

226 Afternoon near Haerlem.

SPOHLER (J. J. C.)

227 Winter Scene.

KLUYVER (A.)

228 Evening Landscape.

GRAY (K.)

229 Fern Gatherers in Wales.

ARMFIELD (GEORGE.)

230 Spaniels after a Pheasant.

VAN BALEN (Henry.) d. 1632.

231 Diana and Calista.

The background in this beautiful representation of the well known subject from ancient Mythology was painted by Jan Brueghel, called Brueghel de Velours.

CARRACCI SCHOOL. d. 1609.

232 Attributed to Annibal Carracci, a study from life.

CARRACCI SCHOOL.

233 Companion Picture.

The above two Paintings were purchased from the sale of Eugene Beauharnois' Collection, which took place in Munich in 1816, by a celebrated Professor of that city, from whom Mr. Beaumont obtained them in 1848.

MIREVELDT (M.) d. 1641.

234 Elizabeth of Bohemia.

This fine portrait of the sister of Charles I. was obtained in 1839 in Germany. It was said to have been removed from one of the Royal Palaces which was burnt during the wars of Napoleon I. The frame is an original carving of the Period.

MEULEN (Vander.) d. 1690.

235 A Grand Battle Scene

KLOMBECK (J. B.)

236 View near Aix la Chapelle.

This Artists' works are now held in the highest estimation and approach in value those of his late master, B. C. Koekkoek.

ANCIENT ITALIAN SCHOOL.

237 Head of the Madonna.

CARPENTERO.

238 Landscape with Sheep and Goats.

CLAESSENS, (A.)

239 Birds on the Tree.

CLAESSENS (A.)

240 Birds on the Tree to Match.

BRASCH (J.) D.

241 Dead Birds.

[CARPENTERO.

242 Chickens.

CARPENTERO.

243 Chickens.

ABSHOVEN. (D. 17th Century.)

244 Interior of a Cabaret.

ABSHOVEN. (D. 17th Century.)

245 Companion Picture.

SCHUTZ (J. G.) D. 1791.

246 View on the Rhine. (On copper.)

OLD ITALIAN SCHOOL.

247 An Allegorical Figure.

BROWER (A.) D. 16

248 Man Lighting his Pipe.

SCHELFHOUT (A.)

249 A Study in the Bois de la Haye.

CARRE (MICHEL.) D. 1728.

250 Going to Market.

KOBELL (J.) D. 1740.

251 Head of an Ox.

CARRACCI (L.) D. 1619.

252 The Penitent Magdelen

POEL (VANDER.) D. 1690.

253 Night on the Sea Shore.

VAN CRAESBECK. D. 1668.

254 Interior of an Ale House.

KOEKKOEK (W.)

255 Town View.

TAYMANS (L.)

256 Attiring the Bride.

KOOIMANS (W. C.)

257 Landscape with Cattle.

KOOIMANS (W. C.)

258 Companion to Landscape with Cattle.

De BEUL (Laurent.)

259 Shepherd and Flock. Morning.

GRAY (K.)

260 The Fisherman's Family.

STUART (Gilbert.)

261 Mrs. Robert Morris purchased by Mr. Beaumont in 1834.

CHAVET (Victor.)

262 The Connoisseur.

PERCY (Sydney R.)

263 Morning in North Wales.

PERCY SYDNEY (R.)

264 Landscape Companion to Morning in North Wales.

HERRING (J. F.)

265 The Farm Yard.

ARMFIELD (GEORGE.)

266 A Dangerous Playmate.

BODDINGTON (H. J.)

267 On the River Usk.

HENZELL (J.)

268 Waiting for the Boats.

LITSCHAUER (R. J.)

269 The Antiquarian.

Commissioned for this collection, in Dusseldorf, in 1867, and by artist himself considered his master-piece.

GALLOWAY.

270 Lost in the Woods.

BEWER (C.)

271 The Youth of Tasso.

This, the latest work of the celebrated Professor of the Dusseldorf Academy, was commenced in 1867 and finished to order for this collection in December last. Since the advent of the famous Dusseldorf Gallery to this country, many years since, which contained two fine specimens of the artist (one of them similar in subject to the present) but little has been seen of his works here, while in Europe they are sought after for the most recherche collections.

VON SEBEN (H.)

272 Hide and Seek among the Grain.

DE BYLANDT (COUNT A.)

273 The Lake of the Four Cantons.

KRUSEMAN (J. A.)

274 Italian Girl with Fruit.

LERAY (S.)

275 Feeding the Ducks.

ROTTEKEN (C.)

276 View on the Lago di Guarda.

MORRIS (ALFRED.)

277 Scotch Mountain Sheep.

SCHOOL OF TITIAN.

278 Venus rising from the Sea.

Purchased at the sale of Lord Northwick, at Thirlstane House in 1858, which occupied twenty-one days.

DELCROIX.

279 Interior with Lady sewing

PALAMEDES, D. 1638.

280 Soldiers off Guard.

DE LA HIRE (L.) D. 17th century.

281 A Pastoral.

CROME (W.)

282 Sunset Landscape.

SPOHLER (J. J. C.)

283 Winter Scene.

SPOHLER(J. J. C.)

284 View near Rotterdam.

BOURGUIGNON (J.) D. 1676.

285 Battle Scene.

ROBBE (Louis.)

286 Landscape and Cattle Sketch.

CLAESSENS (A.)

287 Dog with Game.

TILMES (J. M.)

288 Landscape with Boy Fishing.

STROEBEL (F.)

289 Clearing the Table.

RILEY (J.)

290 A Fancy Head.

DUVIEUX (H.)

291 The Dogana, Venice.

DUVIEUX (H.)

292 Halt of Pilgrims before Mecca.

GYSELINCK (J.)

293 Child with Doll.

LEICKERT (C.)

294 Winter in Holland.

HERREBART (G.)

295 The Brook Side.

DE BEUL (HENRI.)

296 Fowls, &c.

CALAME (A.)

297 Study of Rocks.

Purchased from the sale in Paris on his decease. No. 122 on the Catalogue of his Works.

DESAN (E.)

298 The Farm.

DE BYLANDT (COUNT A.)

299 Fishing Vessels off Ushant

REIGEN (N.)

300 The Port of Antwerp.

CARABAIN (J.)

301 View on the Upper Rhine.

MORE (Sir Antonio.) d. 16th Century.

302 Portrait of a Nobleman, with date 1580 and motto "Sans Changer."

ARMFIELD (G.)

303 After the Rat.

LUYCKX.

304 Cottage Interior.

The figures pointed by P. Knarren, deceased.

EVERSEN (A.)

305 View in Dort—Winter.

WHITTLE (Thos.)

306 The Trosachs, Scotland.

WHITTLE (Thos.)

307 Evening Sunshine.

KOEKKOEK (H.)

308 Landscape Composition.

DILLENS (HENRI.)

309 Baby and Nurse.

VAN DEIGHEM (J.)

310 Landscape with Sheep.

COYPEL (N.) D. 1737.

311 Mythological Subject.

QUELLINUS (E., The Elder.) D. 1678.

312 Children with Lamb.

SCHOOL OF TENIERS.

313 Landscape with Figures.

DE WIT (D. 1750.)

314 Abraham and Isaac.

RUYSAEL (SOLOMON.) D. 1670.

315 Landscape.

HALS (F.) D. 1666.

316 Head of an old Lady.

HAYES (J. M.)

317 Girl with Fruit.

PLAS (L.)

318 Landscape and Figures.

PLAS (L.)

319 Landscape.

BORCKMAN (A.)

320 A Lady in the Cabinet of Curiosities.

KNELL (W. C.)

321 Evening off Yarmouth—Vessels running into Port.

VANDERBURG (A.) Dated 1713.

322 Portrait of a Phrenologist,

A curiosity as showing that the Science of Phrenology was studied at an earlier period than generally supposed.

MARINARI (P.) D. 1715

323 Venus Reclining.

STRŒBEL (F.)

324 An Interior.

SPOHLER (J.)

325 On the Ice.

SPOHLER (J.)

326 Companion to the above.

DORENS (L. Van Erven.)

327 The Album

BRANDE (Le Jeune.) d. 1795.

328 Landscape with Figures.

De BEUL (Laurent.)

329 The path through the Grain Field.

TENKATE (Herman.)

330 A Fisherman's Cottage.

ERDMAN (Otto.)

331 Hesitation.

GUILLEMIN (A.)

332 Grace before Meat.

HAYS (W. J.)

333 Setter and Pointer.

Though a comparatively early work of this now deservedly celebrated Artist, the heads of the animals show a fidelity to nature and an earnestness of expression which it would be difficult to surpass.

KNARREN (P.)

334 The New Romance.

WOUVERMANS (PETER.) D. 1660.

335 A Horseman.

ROLFE (H. L.)

336 Salmon and Trout.

KLUYVER (A.)

337 Landscape and Windmill.

LEIKERT (C.)

338 View in the Hague.

LEIKERT (C.)

339 The Gateway.

DE BYLANDT (COUNT A.)

340 A Ferry on the Moselle.

TSCHAGGENY (CHARLES.)

341 Preparing for Market.

The chef-d'œuvre of the artist who has received various medals of distinction for his works.

PLATTEEL (JAN.)

342 The Broken Sled.

HUBNER (CARL.)

343 The First Grandchild.

One of the latest of this artist, painted to order and but recently received. It is perhaps the largest and certainly one of the finest now in this country.

HUBNER (JULES.) Son of the preceding artist.

344 Paternal Authority.

LAURI (FILLIPPO.) D. 1625.

345 Repose of the Holy Family.

Purchased in Bavaria in 1850 from the collection left by Privy Councilor Scharold. It has always been esteemed by the proprietor as the finest Gem of Antique Art, in his possession, and is in the most perfect state of preservation.

KRUSEMAN (F.)

346 Winter.

COBBETT (E. J.)

347 A Chat by the Spring.

One of the latest works of this distinguished artist, painted to order during the past year.

CIGOLI (D. 1615)

348 David.

ROOS (J. H.) D. 1685

349 Landscape with Figures.

The figures are painted by J. Francis Ermels. The picture was purchased from the "Gros" Collection in Bamberg in 1848.

DEBEUL (LAURENT.)

350 Sheep and Goats in Pasture.

RODGERS (T. R.) Dated 1841.

351 Sunset.

STEEN (JAN.) D. 1689.

352 A Domestic Lecture.

DOUGHTY (THOMAS.)

353 Landscape with Figures.

Painted at his best period.

BIRCH (THOMAS.)

354 View on the Schuylkill.

The following 8 pieces of Stained Glass were purchased in Freibourg in the Schwartzwald, Germany, and were said to have been obtained from a dismantled Chateau belonging to the family of Schawenburg in that vicinity.

354a Figure of a Knight in Armor

355 do. do. do.

356 do. do. do.

357 A Crucifixion.

358 "In Memoriam."

359 do.

360 A Knight.

361 do.

362 An Antique Chair embossed with the name of Joannes Rubens and date 1681.

Apparently belonging to the same set as the one preserved in the great museum of Antwerp, on which are placed the palette and pencils used by the artist, Peter Paul Rubens, of whom Joannes was a near relative. This Chair was preserved in the Ancient family of Wouters of Antwerp, from whom Mr. Beaumont obtained it.

363 An Antique Tea Set of silver with chased mountings representing the Scottish Thistle, about 130 years old.

364 A Bowl with Cover of very ancient Dresden Porcelain, enamelled and painted.

365 An Unique Engraving.

Purchased in 1832, and of which no other copy can be found by Mr. Beaumont, although he has made reserches in almost every country. It represents ancient Jerusalem with every known Historic Building which it contained, and every event of Scripture History which occurred in that city is represented, comprising many thousand figures of the most perfect execution, many of them so small as to require the aid of a magnifier to be able to distinguish them.

366 A Knight's Cup of Silver enameled with Gold coat of arms inside of the cover and date 1561.

367 A beautiful Bronze group, representing Leda and the Swan, PRADIER

368 ditto Perseus and Andromeda, PRADIER

369 ditto Penelope, DAVID D'ANGERS

370 ditto The Friends, P. J. MENE

371 A beautiful Bronze, Stag, P. J. MENÈ

372 A very rich old Sevres Set, Clock and Candelebra, mounted in ormolu time of Louis XVI.

373 A marble Figure, Psyche reclining, from the Antique, with Pedestal. TERNERANI, Rome

374 A marble Bust, Daphne, with Pedestal, MOZIER

375 A fine Bronze, The Arts, with marble Base

376 A Marble Bust, Washington, HIRAM POWERS

377 A ditto Innocence, GALT, Rome

378 2 Bronze Groups, Childhood, DUMAIGE, Paris

379 1 Bronze Arc-de-Triumphe

380 1 Bronze Pompeiian Lamp Inkstand

381 1 Bronze Group, Madonna della Seggiola

382 1 Ormola and old Sevres Card Receiver, from the Royal collection, Paris, time Louis XVI.

383 1 Bronze Deer BARYÉ, Paris

The following 8 Paintings are Copies from favorite Gems in the Dresden Gallery. They were painted by the best Copyist of his time direct from the originals and used by him as models from which to make other copies when ordered. They were purchased after his decease on account of their great merit and the use to be made of them for Educational purposes, as it is not every young Artist who can visit Dresden.

386 The Duet, after TERBURG

387 Woman Sealing a Letter, do MIERIS

388 The Lap Dog, After MIERIS

389 A Musical Trio, do do

390 The Guard Room, do TERBURG

391 An Argument, do MIERIS

392 The Violin, do do

393 The Music Party, do do

Drawings.

394 Le Coq du Village, water colors E. de BEAUMONT

395 The Dinner Party. do do

396 A Gust of Wind, India Ink, VAN ESSLING

397 Hawthorn Blossoms and Birds Nest, Water Color, W. CRUIKSHANK

398 Tropical Birds, Water Color, LARSCH

399 The Baggage Wagon, India Ink, VAN GINGELEN

400 Cottage with Figures, Sepia, J. VAN STRY

401 Marine View, India Ink, C. WATERLOO

402 Lake Scene, Water Color, H. DUVIEUX

403 Marine View, Water Color, OPDENHOFF

404 Candlelight—Settling Accounts, India Ink, J. MEULEMANS

405 Dancing Bears, India Ink, C. J. HANFFT. 1761

406 Landscape with Figures, India Ink, P. KESSLER. 1832

407 Candlelight, "Good Night," India Ink, J. MEULEMAN

408 Candlelight Market Scene, India Ink, J. MEULEMAN

409 The Politicians, India Ink, C. TROOST

410 A Gale of Wind, India Ink, E. VAN ESSLING

411 Outward Bound—Mouth of the Thames, Water Color, W. C. KNELL

412 The Old Hulk, Water Color, W. C. KNELL

413 View in Paris, Water Color, C. RICHARDSON

414 House in the Wood, India Ink, H. G. TEN CATE

415 Schevening Fish Sellers, Sepia, H. Meyer

416 Cavalier and Lady, Sepia, P. Kremer

417 A Light Breeze, India Ink, G. Groenwegen

418 A Calm, India Ink, M. Schouman

419 Old Bridge on the Seine, Water Color, J. Coignet

420 Landscape with Figures, Water Color, Cost $175, B. C. Koekkoek

421 Animals in Pasture, Water Color, J. Van Stry

422 Frame containing five pen sketches of Animals purchased at the sale of the Verlinden collection, E. Verboeckhoven

423 View of Dort in Winter, Water Color, A. Vermeulen

424 A Cottage with Figures, India Ink, Van Drielst

425 The Cottage Door, pencil drawing, A. Van Wel

426 The Port of Amsterdam, Sepia, M. Schouman

427 Man with Basket, pencil, Louis Tilleman

428 Preparing for Market, water colors, Gerard Terlaak

429 Milking Time, a very elaborate drawing in India ink, A. J. Besters

430 Setter Dogs, ditto ink, P. Dielman

431 A Captain of the Watch, Sepia, A. Beckers

432 The Burgomaster, rare and costly, pencil, Madou

433 Marine View, Sepia, C. Waterloo

434 Dancing, water color, E. Gabe

435 A Goat, pencil, E. Verboeckhoven

436 Flowers and Bird's Nest, water eolor, W. Cruikshank

437 Briar Roses. water color, W. Cruikshank

438 The Siege of Leyden, pencil, Prof. J. J. Eckhout

439 Village Scene, Sepia, J. Theriot

440 The Atelier of Titian, pencil. Prof. J. J. Eckhout

441 The Manor House, pencil, P. Van Loo

442 Almsgiving, pencil, J. J. Eckhout

443 The Village Burgomasters, Sepia. C. Troost

444 The Cedar Bird, water color, A. Theyssen

445 Environs of Bois le Duc, water color, Henri Knip

446 Woody Landscape, India ink, B. C. Koekkoek

447 Female Head, water color, Fisher, of Bristol

448 Cattle, pencil, RAVENSWAY

449 Dead Bird and Thistle, water color, FLOCTON of London

450 Near the Village, India ink, VAN DRIELST

451 Landscape with the effect of wind, pencil, A. SCHELFHOUT

452 Figure Study, pencil, J. VAN NESS

453 Flemish Peasants, India ink, UNKNOWN

454 Ancient Pencil Drawing, B. VAN ORLAY

455 A Large Easel.

456 A Gallery Carpet, only seven days used.

PAINTINGS, MOSTLY ANCIENT.

457 Emblem of Summer, LEIDENSDORF

458 Emblem of Winter, LEIDENSDORF

459 The Muse of History, Bas Relief.

460 A Spanish Fair, SOLIMAKER

461 Virtue and Vice, an Emblem, OTHO VENIUS

462 Moonlight Landscape on Copper.

463 Representing the Golden Age.

An ancient painting similar (but with variations) to the Giorgioni n the Louvre .

464 Winter Landscape and Figures, W. Kierings

465 Landscape and Figures, Carpentero

466 do do

467 Apollo and Marsyas, J. Beich

468 Dead Game, Brasch

469 Bathing at Ostende, Victor Eckhout

470 Madonna and Child, on Copper, Rothenamer

471 Sheep, &c., F. Van Severdonck

472 Landscape with Cattle, L. De Beul

473 The Pet Lamb, L. De Beul

Note.—The above two paintings were painted in the early part of this artist's career from studies of Louis Robbe and, therefore, cannot be called strictly original works.

474 A Young Girl, a copy of the Period, after Greuze

475 Landscape with Sheep, &c., Carpentero

476 A Kitchen Maid, Unknown

477 Small Landscape, Unknown

478 A Small Landscape, Unknown

479 A Portrait, Gaspar De Crayer

480 Female Half Length, Ancient Painting

481	Mythological Subject,	do.	do.
482	Spanish Boys,	do.	do.
483	A Landscape,	do.	do.
484	Historial Subject,	do.	do.
485	Boys Portrait,	do.	do.
486	Holy Family,	do.	do.
487	Reclining Figure,	do.	do.
488	Marine on Panel,	Ancient	Painting
489	Interior,		Modern
490	A Landscape,	Ancient	Painting
491	do.	do.	do.
492	Lot of 7 old Pictures.		
493	Interior,	Ancient	Painting
494	Figures,	do.	do.
495	Flowers,	do.	do.
496	Flemish Kitchen,	do	do.
497	Battle Sketch,	do	do.
498	In Monochrome,		
499	do.		
500	Landscape,		

501 Landscape.

502 do.

503 Byzantine Madonna,

504 Portrait.

505 The Prodigal Son.

506 Return from Market, MODERN

The following twenty-one numbers are mostly large Gallery Pictures which have been for many years, since their purchase in Europe, rolled up. The roll is supposed to contain several paintings of great speculative value and will be opened after the sale of the Drawings is concluded.

507 The Education of Bacchus.

508 Mythological Subject.

509 Landscape and Figures.

510 Landscape and Figures.

511 Naval Engagement.

512 Architecture and Figures.

513 Italian Seaport.

514 do

515 Historical Subject.

516 Ceres.

517 Bacchus.

518 Children.

519 Children.

520 Lady with Guitar.

521 St. George Slaying the Dragon.

522 Mythological Subject.

523 Apotheosis of the Virgin.

524 Figures.

525 Landscape.

526 Landscape.

527 Animals.

528 Lot of Drawings, assorted.

529 Portfolio of Engravings.

H. H. LEEDS & MINER,

AUCTIONEERS.